

Foris

Commissioned by Radio Baden-Baden for the Donaueschingen Festival, Foris was composed in the beginning of 1979 and premiered on 20 October that same year with Ernest Bour conducting. Although *Innanzi* was completed the previous year, Foris is my first real confrontation with a large symphony orchestra. At that time I was assiduously reading various authors, mainly Sartre (*Situations*), Trotsky, (his autobiography), Samuel Beckett (*Murphy*), whom I had the good luck to know during my student days in Paris, and Christopher Caudwell (*Studies in a Dying Culture*). All these authors have left a definite trace in Foris's creative process, for I tried to situate the phenomenon of artefact in relation to my surroundings and to the musical tradition I had emerged from : art as social and aesthetic phenomenon (Adorno), its sociological and philosophical aspect, the relationship between everyday reality and art, tradition as warrant of continuity and change, the rejection of musical clichés and the integration of originally concrete sounds fusing and merging in an orchestral structure. In a press release, I wrote at the time: "Foris is the individuation of two antithetical elements inherent in my music: noise (reality, hazard, chaos) and "found sounds" (illusion, artifice, order). It consisted therefore of studying and mastering the behaviour of these two categories, which lived and followed their destinies: some were self-destructive, others proliferated. The musical material has mainly issued from the use of chordal blocks of seven and ten sounds, of retuned strings and their natural harmonics. Foris is an attempt to refuse and to by-pass certain musical ideals which fathom each other and are transformed through a dialectical process".